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## Fourth Song, (Stanza 6).

"Niggard time threatens if *we* misse,  
This large offer of *our* blisse  
*Long stay ere he* grant the same."

## Sixth Song (stanza 5).

"Musick more loftly swels  
In *speeches nobly* placed"

## Eight Song (Stanza 14).

"Never season *was* more fit;  
Never *roome* more apt for it;  
*Smiling ayre* allowes my reason;  
These birds sing Now *use the* season."

## Tenth Song (stanza 8).

"O my thought, my thoughts surcease  
*Thy* delights my *woes* increase  
*My life melts* with too much thinking  
*Thinke no more but die in me*  
*Till thou shalt revived be*  
*At her lips* my nectar drinking."

But most of the changes in these songs are not better readings, and I should not wish to see them substituted for the '91 quarto text.

Of the two Sidney poems which in this manuscript are signed by other names, one "Finding those beams which I must ever love" has "Mr. Norrell" appended; the other, the Stella song "O dear love when shall it be," is attributed to Breton. The former is one of the best of Sidney's sonnets outside the Stella cycle; Dr. Grosart prints it with his *Sidera*, and Mr. Pollard in his supplement, thus showing that they consider it to be one which has close connection of thought and style with those of the cycle. It was first printed among the *Certaine Sonets*, '98 *Aradia*, p. 481, and is found in fol. 12 in the manuscript. The song is one of the sweetest and most precious of Elizabethan songs. We cannot let Breton claim that. It is in the '91 quartos and occurs on foll. 107<sup>b</sup>-108 of the manuscript.

This ends the Sidneian literature of this interesting manuscript, except several poems on his death, one of which, a long pastoral with Spenserian touches, I have not found elsewhere, though it is probably somewhere in the mass of printed matter which the death of Sidney called forth. The only topic of much value which the manuscript has sug-

"Niggard time threatens if *you* misse  
This large offer of *your* blisse.  
*No longer stay but* graunt the same."

"In *phrases finely* placed."

"Never season *yet* more fit;  
Never tyme more apt for it,  
*These sweet trees* allow my reason;  
These birds sing 'Now *is thy* season.'"

*My* thought, my thought surcease  
*These* delights my *paynes* increase,  
*And I dy with* too much thinking  
*Thoughte therefore come sleepe with me*  
*Until thou maist awaked be*  
*At her mouth* my nectar drinking."

gested is that of the Sidney *vs.* Breton, which, considering the varied sources of the evidence, seems at present to incline toward Sidney's side.

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## EDITIONS OF 'MARIA STUART.'

*Maria Stuart* edited by EDWARD S. JOYNES,  
M. A. New York: Holt & Co. 1894, pp.  
xli, 266.

*Maria Stuart* edited by LEWIS A. RHOADES,  
Ph. D. Boston: Heath & Co., 1894, pp.  
xxiv, 232.

*Maria Stuart* edited by KARL BREUL, M.A.,  
Ph. D. Cambridge: University Press. 1893.  
Pitt Press Series, pp. xxxii, 272.

FOR many reasons, Schiller's *Maria Stuart* may be regarded as the most useful of his dramas for introducing our students to a reading of the classics. Its limited scope and rapid development, its nearness in subject to American students, its essential nobility and loftiness of sentiment, its freedom from strained romanticism, give it advantages over any other of his works for this purpose. It is perhaps an indication of subserviency to Eng-

lish influences in literature that the play has been somewhat neglected in this country, for the delineation of Elizabeth has always been unacceptable to the English national feeling.

We have recently been given three excellent texts, each of which is a gratifying indication of the present plane of modern language studies. Prof. Joynes's text, entirely recast after fifteen years, is of especial pedagogic interest, and shows great advance over his former edition. It is a useful and attractive book, whose object is to bring fairly mature students most effectively into the appreciative reading of the work. The most suggestive remark, in the light of present debatable issues, is,

"The student who begins a literary work like *Maria Stuart* should feel that he has now risen above the plane of mere language study, and should be helped, so far as may be, to read and enjoy Schiller or Goethe in the same spirit, if not yet to the same degree, as like masterpieces in his mother-tongue."

It will be admitted that this theory has been carried out with the utmost consistency, indeed with an almost radical suppression of inherited "philological" apparatus. A reverent piety toward the aesthetic beauties of Schiller's work is characteristic of the manner of treatment, and a sympathetic penetration into its spirit is manifested. The life of Schiller, Introduction, and Notes are clear and helpful to the purposes in view. Exception must be taken to the statement (p. xl) that in *Maria Stuart* the author "for the first time employs lyric stanzas." Are not the soldier-songs in *Wallenstein's Lager* and Thekla's song in *Die Piccolomini* to be so classed? It is to be regretted that, if Bohn's translation of the correspondence "is not very good," it should be cited at all. Waiving further detailed criticism, the book is to be unhesitatingly recommended as an available help to younger students of German literature.

Dr. Rhoades's edition is on a higher plane of criticism, and somewhat more learned in treatment. The standpoint of the editor involves the leading back of the drama to the philosophic dramatical principles upon which it was constructed. This plan does not interfere with simplicity in annotation, some

of the grammatical notes being very elementary. The edition is entirely creditable, and based upon wide critical and historical information. As regards its form, it seems unfortunate that the editor's reluctance to break a line between Scenes 12 and 13 of the fifth act, have led him to an enumeration of the lines of the text which varies from the others mentioned. For such an interrupted line we have sufficient warrant in *Piccolomini* iii, Scenes 2 and 3, and *Wallenstein's Tod*, iii, Scenes 1 and 2. In the note to l. 886 *Eurem* should stand for *Einem*; in l. 1009 *war* appears for *wahr*.

Breul's text continues to be the most complete English edition, with quite a full bibliographical apparatus. The editor rather apologizes for reducing the etymological notes, though the lack of such, as well as of those involving comparative grammar, synonyms, and variously associated items of linguistic information, is not apparent. The minute dissection of the subject-matter of the drama belongs to the histologic method which is characteristic of English texts, but it seems strange that the editor, in one of his excursions into the field of general information, should gratuitously condemn Schiller's metrical freedom by an appeal to sources which were possibly his warrant for the liberty. Commenting on l. 1099, where the same word, repeated, is treated as stressed and unstressed, Breul remarks,

"This would be quite impossible in Latin or Greek versification, where only quantity is considered and where the same syllable cannot as a rule be used either long or short."

Vergil's repetition *Hýla Hýla* (Ecl. 6, 44), and Martial's *Ἄπεε Ἄπεε* (9, 11, 15) cast a peculiar light upon this note.

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#### ENGLISH VERSE.

*Repetition and Parallelism in English Verse:* a study in the technique of poetry. By C. ALPHONSO SMITH. 8vo, pp. 76. New York and New Orleans: University Publishing Company, 1894.